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ABSTRACT

A writing workshop held during a school holiday in an urban center in Southern Africa illustrated the premise that writing experiences with literary patrons can result in benefits for young authors. The workshop was planned with the purpose of encouraging children to write in a setting that emphasized the establishment of a children's library, a related literature-based listening program and a community approach to the sharing of ideas (with experienced writers, group leaders, parents, older children, and peer groups). A multi-age group of primary and early secondary school children (16 in all) participated in the 3-week workshop. Specific workshop activities included storytelling, modeling, revising, editing, learning audience awareness, "languaging," i.e., becoming aware of overused words and hackneyed phrases and being alert to appropriate substitutes; and publishing, i.e., making permanent "hard-cover" books out of their own selected writings. The group conferences exerted a positive influence and as a result a confident outlook about reading and writing seemed to emerge. Parents indicated that they saw their children enjoying reading and writing. Children said that they read to try to understand the characters and "other things." They also read to look at the illustrations in the stories and to just enjoy a good story. By asking experienced writers to join the team of adult leaders, the children were not only given opportunities to write and learn how their writing unfolds but also to communicate to real audiences (audiences which included professional writers). (Figures representing a sample cluster, guidelines for editing or revising, student and parent inventories, and a sample "diploma" for workshop participants are included; 25 references are attached.) (RS)

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"Anything Can Happen In a Story - You Can Even Meet A Baboon Shopping In Town": Authors Encouraging Children As Writers

Yvonne W. Mhone

ED351693

INTRODUCTION

This article reviews an approach to expressive writing used by children in a Writing Workshop held during a school holiday, in an urban centre in Southern Africa. It will particularly illustrate the premise that writing experiences with literary patrons can result in benefits for young authors.

Published writers can play an exciting role in helping to provide stimulating environments in which children participate in the composing process. Real authors can instill a special sense of importance to the acts of reading and writing. Even those children who will not grow up to become writers, themselves, can learn to appreciate the professional author's acute interest in his or her craft, by observing and sharing in the enthusiasm that the experienced authors generate. Thus, the writer of this article considers the inclusion of experienced writers in formal and/or informal language arts programmes just as beneficial for second language learners, as is noted for first language learners engaged in writing (Calkins, 1986; Cullinan, 1987; Graves, 1989; and Hansen, 1987).

Evidence from incomplete sentence questionnaires (parents and children) and logs (children) administered during the Workshop suggest that the participants were certainly motivated to write; and a cursory review of the written drafts of the children seems to show a growth in writing facility.

This article discussed the purpose of the workshop, the nature of the programme and accompanying activities, the results of the workshop, and the lessons to be derived from the workshop by way of a conclusion.

PURPOSE OF THE WORKSHOP

The Writing Workshop was planned with the purpose of encouraging children to write in a setting that emphasized the establishment of a children's library and a related literature-based listening programme, and most importantly, a community approach to the sharing of ideas (with **experienced** writers, group leaders, parents, older children and peer groups). The writing process (Graves, 1983; Calkins, 1987) engages children in a set of identifiable strategies that they can use to: plan, draft, revise, edit and publish their own original written work. Long-term studies (Graves, 1983; Calkins, 1987; Bay Area Writing Project, 1986) have indicated that there is value in giving this kind of structure to the composing effort.

Second-language teaching also appears to have been influenced by this move towards a meaning-driven, process approach to writing instruction. Thus moving away from a heavy emphasis on learning isolated grammatical structures, and controlled activities, such as, framed paragraphs and substitution tables that provide children with opportunities only to manipulate rather than create language forms (Leki, 1991; Pica, 1986; Dixon, 1986).

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When children (and adults) who are first- and second-language learners are given the opportunity to write - and if they are encouraged to write freely - they can do so with zest, interest and purpose (Leki, 191; Raimes, 1985). Furthermore, Leki (1991) and Langer (1986) state that when children use language to write (as opposed to using language for oral production), they have the much needed time to shape and thus practice the control of language. That is, children will "reflect what they think, and ... exert their influence over the second language" (Leki, 1991, p. 8). Leki (1991) further remarks that this written language behaviour description is valid for proficient and less proficient English language learners. Affirming this notion the NAEP (1985) states that when children write often and then discuss what they write with others, they will begin to perceive the process of reading "with the eye of [a] ... writer" (p. 79). Raimes (1985) underscores the need for second-language writers to have sufficient time to be actively engaged in writing.

With the aid of literary artists, children can listen to stories, poems and plays read by the established writers, such that at times they hear an author's original published and pre-published works. Moreover, children can delight in reading their own selections to an audience that includes professional writers (Cullinan, 1987). But is there support for established writers enhancing children's knowledge of the composing process? From analyses of 'thinking-aloud' protocols, we might be able to draw some tentative conclusions about the performance of mature writers. It appears that mature writers use more "knowledge-transforming" or reasoning cognitive behaviours than less mature writers who use more "knowledge-transforming" behaviours (Bereiter and Scardamalia, 1987, p. 6). These reasoning mental behaviours include more references to "gist" or main ideas and make more use of "intention structure" (Bereiter and Scardamalia, 1987, p. 333).

Graves (1983) and Calkins (1986), having observed many children learning to write, concur that with a great deal of own ability children can produce final written drafts. Hansen (1987) underscores the responsibility of the writing community to assist potential young writers in making their own decisions about how best to communicate through their writing.

One can determine from the foregoing observations that children can and do learn to write with the help of adults, especially those who nurture the writing process in a setting in which children can acquire strategies for discourse processing (Graves, 1983). These processes might best be taught and learned in a predictable environment, not necessarily a formulaic one cautions Hansen (1987). In other words processes used should be flexible and consider the individual development of writing ability among children. Having children use some structure might empower them to study their own cognitive methods of composing (Bereiter and Scardamalia, 1987; and Hansen, 1987).

DESCRIPTION OF THE PROGRAMME

A multi-age group of primary and early secondary school children (sixteen in all) participated in the Workshop. The Workshop classes met daily for about three-weeks (eighteen days). During that time, the children's programme followed a basic format as follows:

Timetable

1.	Library	-	book selection and reading of books
2.	Writing	-	working on written selections or dictation
3.	Mini-Lessons	-	with literary guests and other artists; topics chosen from needs of individuals and group members; ideas reinforced from contact with published writers
4.	Writing Process Activities	-	sustained writing efforts; conferences, revision, editing and book production; and dictation
5.	Logs	-	completed by each participant including group leaders; older children take dictation from younger children
6.	Adopt-A-Friend	-	during the last part of the Workshop, older children wrote and read their stories to their young "friends"

We will elaborate on two of the above aspects of the programme as they relate to authors encouraging children as writers. The Mini-Lessons topics grew out of discussions with the professional writers, from conferences and from ideas the instructional group leader had about how children learn to read and write. Some of the topics included: the writing process (planning, drafting, revising, editing, publishing written ideas); consideration of audience when writing revision of written work and 'voice' or the special quality that each child develops in authorship, through his or her special use of language and story development (Calkins, 1987; Rico, 1983).

SPECIFIC WORKSHOP ACTIVITIES

In this section, a description of Workshop activities will follow, illustrating the kinds of structure and strategies utilized to enable the participants to acquire a process approach to writing.

"Anything can happen in a story - you can even meet a baboon shopping in town", smiled one of our guest authors, as he reinforced the notion that children as authors should be in control of their own stories and story development, including the use of language. This particular author emphasized the importance of storytelling to help young writers generate written discourse, "through a process of seeing how it goes as you write", or telling stories orally before writing them down.

STORYTELLING

Storytelling is an aspect of the oral tradition which has long been recognized for its literary value (Jahn, 1961). Many families, nuclear and extended are rich in cultural heritage and pass on that heritage to their children in the form of tales, stories, prayers, songs, riddles and proverbs, states Dorson in AFRICAN FOLKLORE (1972). Utilizing spoken literature not only underscores the strengths and positive aspects of the children's culture but also provides vicarious experiences that children can draw upon for reading and writing (Peck, 1989; Nelson, 1989).

Other ideas that were given to children were to tell a story through pictures, acting, singing, or playing an instrument. When the author reads to the children, his very own unpublished children's story, he asked the children to imagine - imaging what was inside a drum that was central to the development of his story. Younger children drew pictures, some with captions, some without; one child wrote a poem, while yet other children wrote stories about what was in the drum. Hansen (1987) describes how professional writers can use their own texts to help children look at various aspects of writing, just as our guest author did.

MODELLING

Because the idea of the Writing Workshop was new to the participants, the instructional group leader modelled some aspects of the writing process. Modelling is seen as helpful to children composing; once children can perceive of how the process works (Bird, 1980). Modelling and direct instruction are suggested as ways to enable children to adopt writing process strategies and become 'coninvestigators' of their own thoughtfulness (Bereiter and Scardamalia, 1987). "Listen and I will show how ..." was a frequent introduction to our mini-lessons:

> "Each of us can write about the many ideas we have from our experiences. Listen and I will show you how.
>
> Hm-m-m-m, I liked visiting the Great Zimbabwe because it helped me to learn about the history of the country we live in. I could write about the Great Zimbabwe.
>
> Or, I could write about an accident that I had several years ago in which I broke my ankle. I remembered the accident when I saw a woman on crutches, this morning. That might make a good story if I wrote it from the point of view of the people who saw the accident!
>
> I could also write about birds, I've seen. I recently saw a Sunbird, for the first time! The Sunbird is so dazzling to look at - all those varied colours. The colours were so captivating that I didn't even notice the kind of chirping that the Sunbird made. There might be other members of our group who also like birds and would like to read a story about birds.
>
> Then, of course, I would write about a wedding that went to recently. There were three weddings at the same church, and there was quite a bit of confusion as to which wedding guests would go to. So, you can guess what happened to some of the guests. They went to the wrong wedding. That's what happened to us, too! It was too late to leave when we discovered what had happened; so we sat through two weddings that day. I think that I could write a very amusing story about that experience."

One of the guest authors demonstrated in an effective way how she gets ideas for writing (the planning stage of the writing process). She looked outside the door of the classroom and slowly started by saying that she saw beautiful flowers. The children strained their heads to see the flowers from their seats in our circle.

> "Look at all the beautiful colours in the flowers. The yellow Marigolds looked particularly brilliant. Next to the Marigolds were white Carnations. The Carnations became jealous of the smiling, bright, yellow Marigolds, and asked, "Why did they get such a lovely colour and why did I not get any colour. I think that I will ask Mr Sun to shine only on me and then we'll see what happens to the marigolds (paraphrased by the writer of this article).

This short 'thinking-aloud' exercise illustrated how the children could use their environment to source ideas for writing. But one young participant still queried, "What if I get stuck or I run out of ideas listed in my folder or that I keep in my head?" This question led to a small group of children experimenting with the use of clustering, semantic webbs or a kind of "goal directed search" (Bereiter and Scardamalia, 1987, p. 65) to get ideas for writing. Clustering was also attempted after an African traditional dance activity, as well. The presenters explained the significance of the dance as they put on traditional garments and then performed the dances, as the children joined in. After the activity, the children made lists of words that immediately came to mind when thinking of the dance. They put the words into various shapes or clustered the words into word patterns that reflected the relationship between the words (Heimlich and Pi Helman, 1986). (See Figure 1.)

REVISING

Once stories had been drafted, conferences were held with the group leaders, with peer groups and with older children as helpers. The guest authors had strongly recommended to the children that they think carefully about revising and reworking their selections in order to achieve a final draft that communicates well to readers, through sharing their selections with each other, as did Graves (1983), who tells us that writing is indeed a public activity.

Revision might start off as rearranging pages, then moving on to adding more information within the existing text, then taking on an entire new dimension with respect to topic or theme (Calkins, 1987). One guest author admitted to the children that in order for her to revise her final draft copy, she actually had to 'cut and paste' her previous draft(s). It should be noted here that not only do children find revision arduous (from notations in their logs) but professional writers find revision hard work, as well.

EDITING

Allowing children to participate in the final stage of writing before publishing is just as important as their participation in planning and generating ideas. The focus on meaningful content will have helped children to be concerned first with the generation of text that is comprehensible by others, and to do self-editing (supported by the group leaders and peers) later on in the writing process. As one of our guest writers worked with the children, during his participation in the project, he circulated around the room encouraging the children to write and not worry about anything except getting their ideas on paper; he continuously redirected the children to interact with words on their papers.

Editing one's work is usually suggested as a strategy after revision (using strategies dealing mainly with content and language). Miscues or errors should be corrected through a gradual process of self-editing (Leki, 1991; Graves, 1987). The children were also introduced to a self-editing checklist within the context of a mini-lesson. (See Figure 2.)

AUDIENCE

Another professional writer, as well as the first one, gave a new perspective to the concept of writing for a particular audience. That is, in many countries where English is learned as an international language and where there are adults who are new literates, some discourse is often written for children and adults. Often, the content is generalized to all ages (Simms-Bishop, in Cullinan, 1987). Folk literature is the genre that falls in this category whose role is often "to give insight into collective traditional dreams, values, humour, and other characteristics of a group" (Simms-Bishop, 1987). Nonetheless, both writers motivated children to think carefully about the idea of audience when writing, as the children came from many different contextual situations, and to choose the contextual framework in which they write.

The children could be heard talking about the concept of audience, and journal entries of older children reflected their consideration of audience when writing selections. Also, some older participants actually tried their hand at writing stories for their younger "adopted friends" in the Workshop.

LANGUAGING

Usage of words often came up during the Workshop; it was a point of interest specially after one of the professional writers told her impromptu story about the "marigolds and carnations". The Workshop participants and the instructional group leader began a list of words that children seemed to be overusing. Such overuse of common words was tackled in several ways. First, we agreed that words were very important and decided to keep the list for that reason. Second, we agreed to "look-out" for 'tired words' and substitute appropriate alternatives, much the same way that Zinsser (1988) advocates writers to "care deeply about words" and to avoid common-place, stale words, and the hackneyed, banal phrases. Both group leaders also scouted the community for dictionaries to use in the Workshop library.

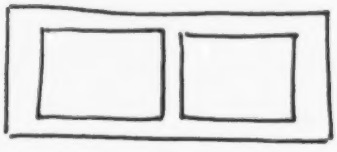
PUBLISHING

And, "continue to write - write with confidence that you can write ... there is no restriction on creativity ... buy books because owning books reinforces the value of the printed word". With these words, all of the children were provided with materials with which to make 'hard-cover' books (Tierney, Readance and Dishner, 1980). Each of the children rewrote and typed their written selections, or they were assisted by parents who had typed copies of their final drafts bound between card covered with attractive paper.

The books were permanently sealed in the covers by stapling the inside pages at the side:

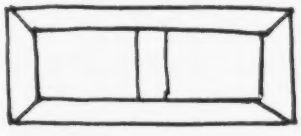
And then a backcover was taped or glued to a card (covered with an attractive outside paper):

1. Outside paper



2. Card

3. First and last page is taped or glued here



Some children illustrated their books with magazine pictures and hand drawings with lead or coloured-pencils. Younger children used crayons and markers. At times, the illustrations were put directly onto the page of the book, at other times, the children made their illustrations on separate paper and pasted the cut-out illustrations onto a page in the book. Covers were designed to entice one to read the book.

The children read portions of their books on a special Authors' Day. The Authors' Chair (Graves and Hansen, 1983) in which the children as authors sat, had been uniquely decorated. This awareness of authorship emerged over the three week period - a time in which children moved backwards and forwards as readers (of literature written by theirs) and writers (creating their own discourse), (Hansen, 1987).

DISCUSSION OF OUTCOME

As educators and parents, we must also be concerned with the quality of the writing that the children produced. In a cursory analysis of the drafts from initial to final stages, there were noticeable differences observed.

Younger children made fewer revisions that were not what we will call "idea changes", even though the children rehearsed their stories and reread the stories. Most of the changes were corrections for spelling miscues, sentence sense (omitted words, word order) and capitalization and basic punctuation (full-stops and commas). Older children did display changes in idea direction, in terms of word choices, sentence sense and some punctuation miscues. Changes in spelling capitalization miscues often did not affect meaning.

One child did make a substantial change, and developed an entirely different storyline. As a consequence, his story was more action-oriented with several sub-plots. This participant (after discussing his story within group and individual conference, said in his log, "My new story is nearly out and it's titled She's Hot on Their Trail ... this is going to be most definitely interesting and exciting". Another child made major characterization changes - making his character consistent and therefore more believable. A third child wrote from the point of view of an animal as a main character; he had to remember to keep this aspect of his writing consistent so that the entire story was told from the same point of view. The participant wrote in his log, "I was editing it [my story] when ... we had a group conference. This we did, and we discovered a rather large mistake [in someone else's story]. However, I still think his story is great." Again, these changes were noted from the more mature writers in our group (who were lower secondary students). Other changes from upper primary students seem to concentrate on the type of revisions similar to the lower primary children - to achieve meaningful text. No entirely new storylines were devised by upper primary children.

Because of the limited nature of this experience (a three-week programme of about 40 hours), circumstances did not allow for further work, but positive influences of group conferences resulting in a confident outlook about reading and writing seemed to emerge.

COMMENTS OF PARENTS AND CHILDREN

The results of the incomplete sentences seem to indicate that parents saw their children enjoying reading and writing. "When my child reads she is "oblivious to everything", "gets lost in her book", "finds out things from books", "... is at time seekings information to better understand the world", and "to escape".

On the other hand, the children said that they read to try to understand the characters and "other things". They also read to look at the illustrations and pictures in the stories and to just enjoy a good story. Further comments about reading emphasized an interactional approach to reading books: "I become the characters; 2) I become absorbed and try to understand the characters; and 4) if I meet new words that I don't know, I try to figure them out; sometimes I look them up in a dictionary". At times, the children made statements that we followed-up with brief parent conferences so that parents could investigate further, "my eyes get sore, but I just keep on reading".

The parents reported that when their children wrote, they "hurried to finish". One parent stated that while her child did get absorbed in a book, he or she became frustrated with technical problems and needed encouragement. The parent did not state what the technical problems were (e.g. vocabulary, content, author's style). Other comments were: she or he "comes up with new ideas", "is imaginative" or "is not imaginative enough", "does not enjoy the actual physical writing (in reference to a physically handicapped participant), but .... has written quite a long expressive writing (due to school assignments, during term time)". Some of the comments referred to the interaction between the reader and the writing, such as, "she or he attempts to recreate the excitement and adventure she or he finds in relation to events, real or imagined, concerning her own life experiences", and "she or he is conscious of a need to entertain".

Interestingly enough to the leaders/teachers and parents, the children respond in a way that denoted an enthusiasm for writing. Summarily, they stated: "I have a part of me in it (stories written), that makes my story different, it's part of me"; 2) "I like to imagine funny things, I write about them changing them a bit"; 3) "I love putting in humour"; 4) I write "what people my age would enjoy"; 5) "I write ..... magic stories".

Because the participants were children who were just beginning to read (together with children who were entering grade 8), the children's incomplete sentence questionnaire contained a statement about listening interests ("When I listen to selections, e.g. stories, plays, factual information, I ...", resulted in comments that ranged from, "I try to imagine what the author is thinking ... as to why the story is like it is" to "I like to have something to look at, too".

In addition to the incomplete sentences that both parents and children completed, the children kept daily logs. The younger children dictated their log entries, as they did they written selections. The older children or leaders/teachers took down the dictated log entries. Sometimes the children wrote using "invented spellings" and/or drew pictures. During the last two weeks of the Workshop, some older children "Adopted A Young Friend" to read to him or her and to write original stories for their younger friends. All of the aforementioned activities were mentioned in the children's log. The children wrote about the helpful interaction between themselves, i.e. older children working with younger children, children conferencing with each other and leaders/teachers; and their reactions to Workshop activities. They particularly noted their experiences with the guest authors (in terms of process skill, i.e. generating ideas to write about and the importance of revision) and other resource persons. And the children discussed their interaction with parents, in terms of writing the storylines, of their selections, including: the clarity of ideas, the stories appeal to readers, and the choice of language. A few children mentioned the exchange of ideas about the format of their published book (materials, such as the cover and design).

To further gauge the interaction of parents with children during the Workshop, parents were asked to comment on the literature selections that their children were reading during the course of the Workshop, as well as the kinds of books that they had observed their children reading prior to the Workshop. Their observations concurred pretty much with the children's comments about favourite authors and books. Roald Dahl, T. Prachett and E. Blyton were favourite authors. While authors like R.L. Stevenson, and W. Collins were among other frequently mentioned authors. The most often read book were: SECRET 7 and FAMILY 5, THE WITCHES, THE MOONSTONE, REVOLTING RHYMES and books from the HARDY BOYS series.

(The Workshop maintained a cooperative library, that is, all the children and leaders/teachers contributed books to the library. Some of the books donated for prizes were also put in the class library. Some of the children had home libraries, as well.)

CONCLUSIONS

Changes in teaching children of first and second-language background have included the ideas of a process approach to teaching and learning to write which "encourages students to experiment with ideas through writing and then share their ideas with their classmates and to get the opinions of several people to help them figure out what to say and how to say it" (Leki, 1991, p. 10). This process is not a fixed sequence but a purposeful, continuously transforming one in which children (and adults) gain in the perception of the development of writing (Mosenthal, Tamor, Walmsley, 1983; Bereiter and Scardamalia, 1987).

By asking experienced writers to join the team of adult leaders, the children were not only given opportunities to write and learn how one's writing unfolds but also to communicate to real audiences (audiences which included professional writers).

The NAEP, 1985 reports that much of the writing that occurs in schools is not "goal-oriented discourse" (p. 79). Although, these conclusions are germane to one particular country, we might ask the same question about writing instruction in other countries. The parents and children in our Workshop seemed to think that children should have more time to write in formal and informal classes.

FUTURE PERFECT

Other recommendations for future Writing Workshops include: a) experienced authors working with small groups of children, as well as, with whole group discussions, listening and asking questions, as resource persons (Bromley, 1989; Cairney and Langbien, 1989; and Givin, 1991); b) extending time for authors to read their own works to children and other published authors, holding discussions about the selections and allowing children to respond to the literature; c) having established writers explore other types of writing with the children, e.g. expository writing, or content area discourse like reports, essays; d) having the established writers hold discussions with teachers,to inspire them as teachers of writing; emphasizing that although they may not be published writers themselves, they can give impetus to children to write by taking pleasure in sharing reading and writing with others.

From the aforementioned ideas - 1) reading and writing as purposeful, transactional activities, and 2) the importance of a community support network for emerging writers - it is maintained that a communicative approach to writing instruction can be enhanced by utilizing literary and other resource persons from one's community. The idea of inviting well-known writers whom educators can liaise with, to become a part of the literary support in writing classes can be a workable and stimulating concept.

FIGURE 1

Sample Cluster

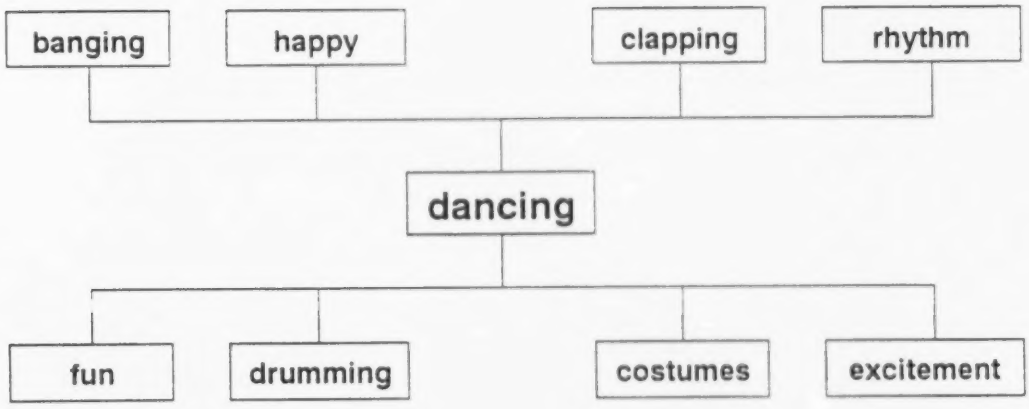


FIGURE 2

WRITING WORKSHOP

Name: ..... **Date:** .....

EDITING OR REVISING MY WRITING

A. 1. Does my selection make sense? Are my ideas clearly stated? Do my individual sentences make sense? Have I used my own ideas? Is the topic interesting to me?

2. Have I used vocabulary words that my audience will understand? If not, how have I helped the person who reads my selection to understand the words I have chosen? Have I chosen words that are "powerful" and appropriate for my selection?

3. Have I appropriately divided my idea units into paragraphs?

4. If my selection was factual in purpose, have I answered my question(s)?

5. Have I used capitals correctly?

6. Have I used fullstops and commas correctly?
If I needed other types of punctuation, have I used the punctuation correctly?

7. Have I spelled all the words I used correctly?

B. What audience will enjoy reading my story?.....

.....

C. Editing Symbols (agreed upon by the Workshop participants):

1. p. means punctuation is needed

2. sp. means spelling needs to be corrected

3. → or ⏎ means that a new paragraph is needed

4. ^ means a carrot or look-up; insert a word or words

5. wc. means word choices; choose (an)other word(s)

6. t. means tense; use a different verb tense (e.g. present, past, future).

FIGURE 3

INVENTORY

Please answer by completing each statement with words that you think will be appropriate.

1. When my child reads, she/he . . . . . .

. . . . . .

. . . . . .

. . . . . .

2. When my child writes he/she . . . . . .

. . . . . .

. . . . . .

. . . . . .

3. My child's favourite author is or authors are . . . . . .

. . . . . .

. . . . . .

. . . . . .

4. My child's favourite topic to write about is (are) . . . . . .

. . . . . .

. . . . . .

. . . . . .

5. I think that the Writing Workshop is . . . . . .

. . . . . .

. . . . . .

. . . . . .

. . . . . .

FIGURE 4

INVENTORY

Name: . . . . . .

Date: . . . . . .

Address: . . . . . .

Directions: Answer all the questions in complete sentences; try to give as much information as possible for each sentence answered.

1. Reading is . . . . . .

. . . . . .

. . . . . .

2. Writing is . . . . . .

. . . . . .

. . . . . .

3. When I read, I . . . . . .

. . . . . .

. . . . . .

4. When I write . . . . . .

. . . . . .

. . . . . .

5. When I listen to selections (e.g. stories, plays, factual information), I . . . . .

. . . . . .

. . . . . .

6. My favourite author is or authors are . . . . . .

. . . . . .

. . . . . .

7. My favourite book is or books are . . . . . .

. . . . . .

. . . . . .

8. Today I feel . . . . . .

. . . . . .

FIGURE 5

WRITING WORKSHOP

Editing or Revising My Writing

1. Does my selection make sense? Are my ideas clearly stated? Do my individual sentences make sense? Have I used my own ideas? Is the topic interesting to me?

2. Have I used vocabulary words that my audience will understand? If not, how have I helped the person who reads my selection to understand the words I have chosen? Have I chosen words that are "powerful" and appropriate for my selection?

3. Have I appropriately divided my idea units into paragraphs?

4. If my selection was factual in purpose, have I answered my question(s)?

5. Have I used capitals correctly?

6. Have I used fullstops and commas correctly? If I needed other types of punctuation, have I used the punctuation correctly?

7. Have I spelled all the words I used correctly?

What audience will enjoy reading my story? . . . . . .

Editing Symbols:

1. p. means punctuation is needed

2. sp. means spelling needs to be corrected

3. or or * means that a new paragraph is needed

4. means a carrot or look-up

FIGURE 6

WRITING WORKSHOP

PEP: WRITING

.....

has attended the

Creative Writing Workshop

held from

8 August 1991 to 30 August 1991

at

Avondale School

.....

Fatima Kara

.....

Yvonne Mhone

PARENTS AS EDUCATION PARTNERS

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